

result, a thorough indulgence—some of his most enthralling cubist lyrical imagery. When he goes out with "Long May You Run," referring to it as a song written for "my first car and last lady," it's a heartwarming finale to a decade of tunes by one of our greatest wits and humanists. I can only hope that I'm around in 1987 to get as much out of Neil Young's second decade as I've gotten out of his first. Long may he run!

Bruce Malamut

Z

Frank Zappa

Zappa In New York

(Warner Brothers)

Zappa In New York is a revenge tragedy staged by Warner Brothers records against Frank Zappa. Zappa tried to squelch the release of this record last fall when he announced suits against Warner Bros., his manager, Herb Cohen, and his own record company, Disc-Reet. At that time Zappa revealed plans to release an eight-sided opus titled *Lather*.

This record is Warner's revenge. The album was recorded live, last Christmas, during a series of concerts at the Palladium in New York; it includes six key songs from *Lather*. It is now virtually impossible for Zappa to release the *Lather* set intact.

On the first cut of the new two album package Zappa meets the Devil; bangs him with the old shooter; demands a lucrative contract and ends up almost scaring the shit out of Satan. As usual Zappa has assembled a fine group of musicians. The vocals leave something to be desired but the band is very tight and the music is stuffed with a variety of dynamic solos. Throughout "The Black Page," an incredibly well-crafted, precise piece, Paul Jobson's synthesizer is truly zircon encrusted. The brass section is taken care of by the Brecker Brothers. Brecker's solo on the sax really gets things rolling on the side long "Purple Lagoon." This is a most impressive instrumental piece. Ruth Underwood continues to shine as a percussionist. On a number of occasions her vibes work delights one on its own merits and in the sense of familiarity it evokes for previous albums and performances. Zappa blisters his guitar digits throughout the album, especially on "The Purple Lagoon" and the bluesy "Illinois Enema Bandit," yet there's still enough sardonicism and leering to satisfy any aficionado.

Donald Myers

Frank Zappa

Studio Tan

(Disc-Reet)

It's no revelation to point out that Frank Zappa's music encompasses more than rock. What makes it so receptive to rock ears—in addition to its humor and outrage and Zappa's "freak" image—is the steady rhythmic pulse that is implied if not actually stated. On a more obvious level Zappa consistently uses rock instrumentation. And some of his material is, quite simply, straight rock. The aural step from, say, AM radio to Zappa is deceptively easy—likewise a move from him to a 20th-century composer (and electronics technician) such as Edgar Varese, an important Zappa influence.

The side-long "Greggery Peccary" displays Zappa's brilliance and variety. Another well-taken metaphoric blast at contemporary society, nitrous oxide voice and all, it effortlessly breezes from idiom to idiom, quoting everything from Elmore James to Herbie Hancock to "Louie Louie." Zappa brings in violin, marimbas, trumpet, tuba, clarinet, bells and synthe-

sizer. The drums don't merely keep time: they punctuate, embellish, take the lead. Largely because of them this music doesn't drag. Zappa creates new tone colors and uses unconventional chordings. He can be called a true rock impressionist, one of only a few with sufficient musical range to orchestrate so many moods, emotions and effects.

Side Two is perhaps less adventurous but no less satisfying. "Let Me Take You to the Beach" takes off pop-rock. The remainder is energetic, inventive—often brassy—jazz-rock: not so-called fusion. Only one problem lurks here: no recording data, no personnel listing.

Charley Walters

Warren Zevon

Excitable Boy

(Asylum)

Above everything else, Warren Zevon's debut album, released over a year and a half ago, proved that there could exist an Asylum artist writing about L.A. who didn't spend 98% of his time kvetching about life in the fast lane. Instead, Zevon revealed the narcissism and naivete of that plasticized Eagles consciousness through great humor and more subtle desperation in such two-pronged works as "Poor Poor Pitiful Me" since slaughtered by Linda Ronstadt's shallow version). Ultimately, what was revealed, though, was that through his humor Zevon is an artist who works "externally" (unraveling his own sorry state through someone else's stupidity) as opposed to his friend Jackson Browne who works "internally" (to be consumed by his own terminally adolescent visions).

On *Excitable Boy*, Zevon keeps up the giggles, but this time with a macabre twist. His world has been expanded from seedy L.A. to a universal world of violence, epitomized by the title—a tale of a tot who takes a girl to the junior prom only to methodically rape and kill her. Interestingly, the music behind this icky tale features a chorus of girls gleefully singing away and a bouncy melody. The ultimate irony here only becomes clear when we hear that ten years later the excitable boy gets out of the loony bin only to dig up her grave and make a cage from her bones—an overkill image mirrored in the album's finest musical track, "Roland The Headless Thompson Gunner" (featuring a British swashbuckler melody and a chilling Procol Harum organ) in which a mercenary, murdered by the CIA, continues to march on after his death. There is a persistence of spirit expressed here—of life transcending the metaphysical violence imposed upon it, and ultimately that is why the carnage is so banal to Zevon. His detachment from fleshy destruction plus the persistence of his characters only represents the writer's strength to use humor to go beyond his apocalyptic visions.

Even when the subject gets down to love, Zevon retains the ability to mock himself, as in "Accidentally Like A Martyr," where he recognizes the egocentric melodrama of his position in love and therefore is delivered by it. With this perspective he can sing wholeheartedly of (at least) someone else finding true love in "Tenderness On The Block," while Jackson and the Eagles are still left wondering if such a thing exists.

Ultimately, though, the themes which arise are those of a survivor who gains much of his strength from the world's decadence, and the stirring music on the disk strongly backs it up. Zevon's husky, sarcastic Jackson Browne-intoned voice cinches the sophistication of "Accidentally Like A Martyr" and though there are a few throwaway cuts on the second side, overall this is one of the most uniquely affirming albums of recent memory.

Jim Farber

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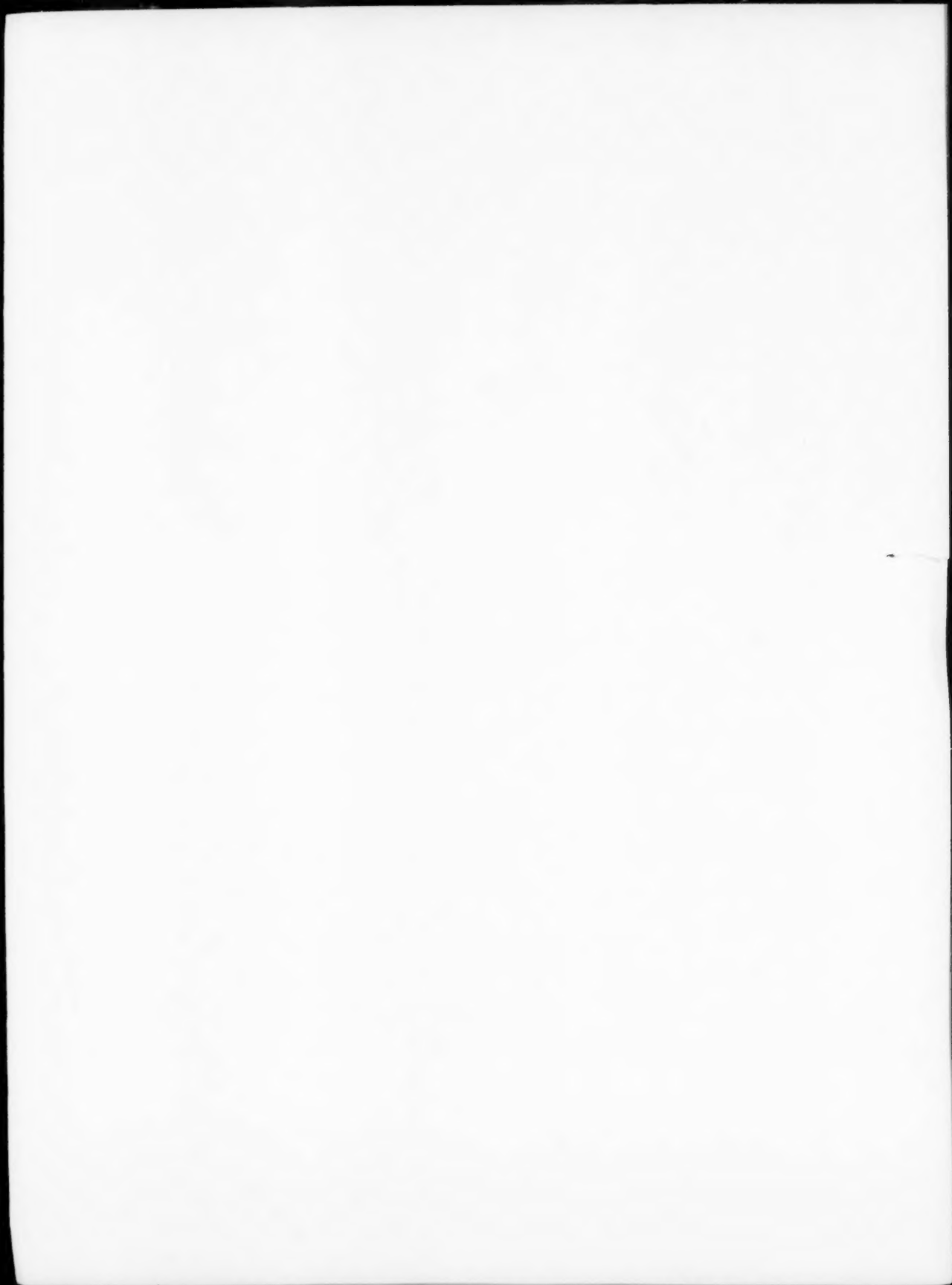
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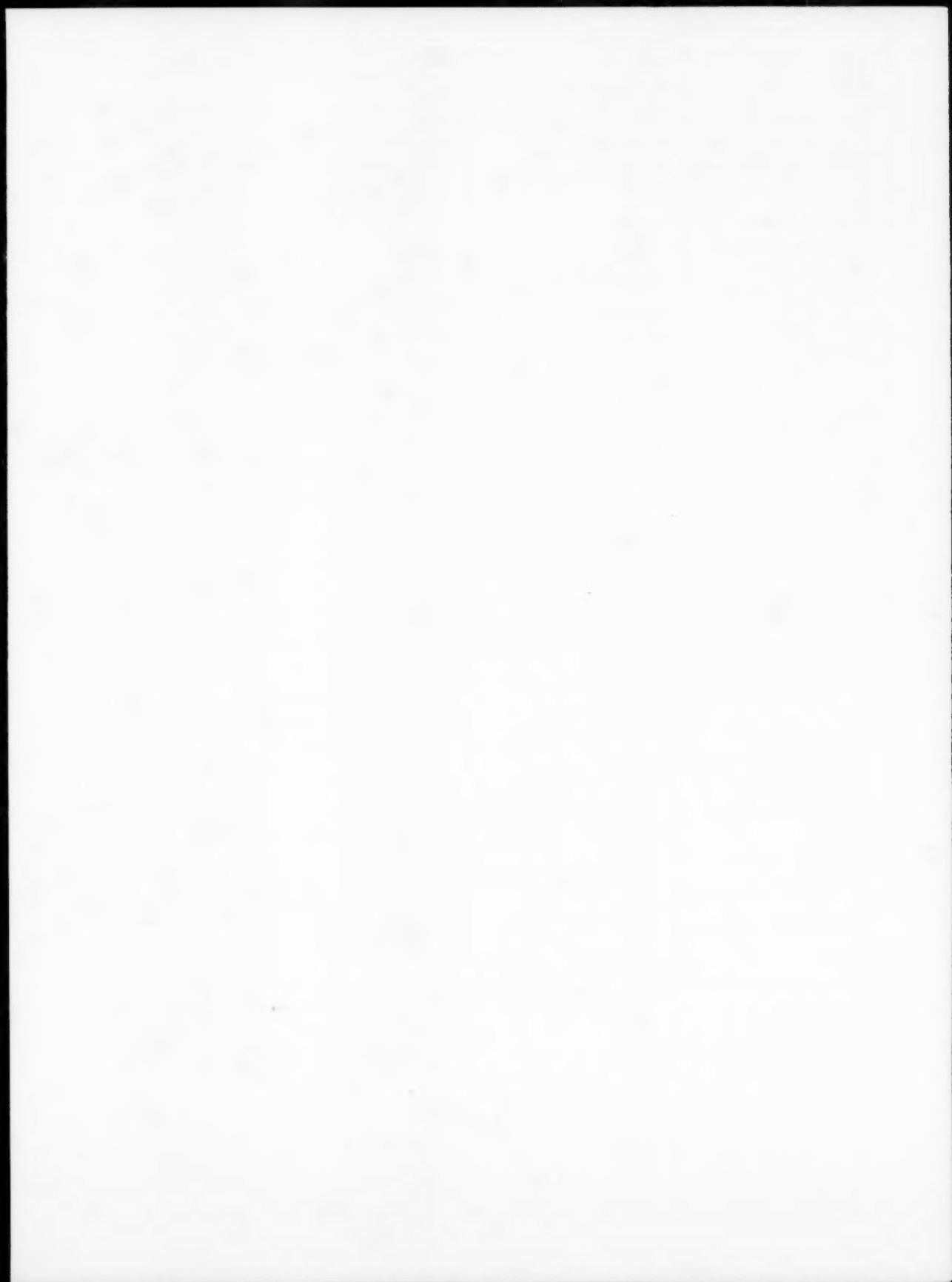
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